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SOME ACHIEVE GREATNESS. RHETORIC CURRICULUM IV, REVISED TEACHER AND STUDENT VERSIONS.

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STUDENTS ARE ASKED TO CONSIDER THE IDEA OF THE HERO IN THIS 10TH-GRADE RHETORIC UNIT. EMPHASIS IS ON (1) THE INDUCTIVE PROCESS OF ARRIVING AT A GENERALIZATION, (2) THE PROBLEMS OF DEFINITION, INCLUDING QUALIFICATION AND COMPARISON, AND (3) THE PROCESSES OF SELECTIVITY AND REVISION. LITERARY SELECTIONS USED ARE "BEOWULF," "THE DIARY OF ANNE FRANK," TIME MAGAZINE'S OBITUARY STORY ON SERGEANT ALVIN C. YORK, PAUL GALLICO'S STORY ABOUT LOU GEHRIG, AND TWO NEWSPAPER STORIES ABOUT A MAN WHO SAVED THE LIVES OF TWO COLLEGE STUDENTS. STUDY QUESTIONS AND WRITING ASSIGNMENTS CHECK THE STUDENTS' UNDERSTANDING AND APPLICATION OF CONCEPTS STUDIED IN THE UNIT. A TEST DESIGNED TO ACCOMPANY THIS UNIT IS APPENDED. SEE ALSO ED 010 129 THROUGH ED 010 160, ED 010 803 THROUGH ED 010 832, TE 000 195 THROUGH TE 000 220, AND TE 000 227 THROUGH TE 000 249. (MM)

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SOME ACHIEVE GREATNESS
(Revised Version)
Rhetoric Curriculum IV

Teacher Version

TE000 197

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SOME ACHIEVE GREATNESS

This opening rhetoric unit, which reviews concepts that the students studied in the ninth grade, asks them to consider the idea of the hero, and the task of defining hero is basic to the unit. The major concept to review is the inductive process of arriving at a generalization; the unit also concerns problems of definition and offers numerous opportunities for the students to express their ideas through comparisons. If tenth grade students have not studied the ninth grade unit, "Generally Speaking," you may want to examine that unit before beginning. Principles of generalization to review are:

Sound generalizations are based on knowledge and tested observations.

The reliability of the generalization is related to the extent of knowledge and verified observation on which it is based.

The purpose for generalizing determines the kind and extent of knowledge necessary.

Generalizations usually need some qualification.

As in previous years, students are to consider at all times the writer's purpose as it controls his ideas and the way he arranges them. This unit will be of real value if emphasis is strong both on substance, the ideas themselves and the kinds of support for them that each writer offers; and on structure, the way ideas are arranged.

Substance, structure, and style are threads in a design; the design is the result of a writer's choices. Probably the best training students can give themselves in their own writing for this unit is revision. They should make conscious and deliberate choices of what to say and how to say it. Their purposes in their own writing should be just as clear and valid as those in the models they read.

Tenth-graders love to argue. The process of reaching a generalization about the idea of the hero will probably inspire much class controversy. Just as the models differ in their emphases, so the students will interpret what they read in various ways. You will welcome letting your students arrive not at a generalization about heroes to which all must unanimously subscribe but at a variety of possible views. The essential skill for students to practice in their thinking requires that they learn to examine the evidence before they generalize.

Generalizing and defining are similar processes. A definition, however, unless extended and explained with examples, does not allow for qualification, nor does it permit that bias or emotional response to an idea that makes one writer's work distinctly different from another's. The way your students qualify their generalizations will

be a test of their having discovered individual purposes, individual ideas, and individual emphases.

Here, in question form, are some of the problems students will try to deal with in this unit:

To what extent is success the measure of a hero?

What talents does a hero need?

What personal qualities mark the hero?

Must a person be recognized as heroic in his own time?

Is there such a person as the unknown hero?

How much does the influence of time and culture affect a definition of the hero?

Are heroes so necessary to us that we manufacture them?

The students are asked to make two lists, one of people they think are heroes, and one of heroic or admirable characteristics, before they read the selections. The three questions they are then asked to consider need not be labored, but they should see that each quality, talent, or act on the list is a kind of general statement and that the total list is also a generalization. The list may be called a rough draft for the extended definition they will write as their first assignment.

Question 2 should serve to elicit the terms evidence or support; for example, persons a, b, and c were brave in the face of danger, so bravery in the face of danger is a quality about which we can make a generalization. Note that although this is not a unit on deduction, the names on a student's list are also instances in a deductive pattern that begins with the premise, "A hero is a person who . . . ." These terms will be introduced in the unit on deduction.

Question 3 will help you to determine how much time to spend on this unit. These first lists represent hypotheses about the idea of the hero; whether a hypothesis is vague or distinct depends upon the understanding and experience from which it is made. If the relationship between a student's two lists is clear though limited, then class time can be devoted to learning how to expand, clarify, and qualify a generalization rather than drilling on the generalization process itself.

Selection One - from Beowulf

Beowulf was apparently put down in writing in Anglo-Saxon England during the eighth century, but the story, like other folk epic materials, had been in oral circulation in various forms for hundreds of years. The story was sung in the mead halls by a scop who knew his audience's love of hearing about their ancestors, their genealogies and accomplishments on the battlefield.

Questions

1. How does the way of life described in this passage differ from our own. What talents are important?

-- The culture described in Beowulf is simple, masculine, and oriented around a king who gives gifts and receives loyal service in exchange. Warfare is the primary activity; weapons are important and strength on the battlefield is the most admired talent.

2. What personal qualities in this culture are most admired? Do all the men have these qualities?

-- The qualities most admired include loyalty to one's king or lord (2605 ff), the honorable wearing and use of weapons, perpetuation of the family reputation (2619 ff), courage against enemies, fortitude or endurance to "do or die," (2653-4), friendship for one's companions (2660), and love of fame (2665). Love of fame, "lof," should not be equated with conceit or bragging. The "boast" was like a promise or personal pep-talk. Action followed words, and the man of action won the day. Not all men carried their loyalty to the ultimate test, for Wiglaf goes alone to fight at Beowulf's side.

3. Allowing for differences in culture, which of Wiglaf's traits would you admire in a friend today?

-- Wiglaf is not afraid to speak out against cowardice and disloyalty. He is a loyal friend even when his own death may result. In our more complex society, the opportunities to stand up against wrongs present themselves in many different guises. To defend a friend against gossip, to speak out against cheating, to be active in organizations like Vista or the Peace Corps are ways our young people show loyalty and friendship. Our loyalties may sometimes be confused, but we also have a far more expanded stage on which we can act out of friendship to others.

4. Lines 2609-10 say, "he raised his yellow/Shield and drew his sword . . ." What other purposes than describing the action does the story-teller have? How does his method of story-telling affect the pace or speed of the story?

--- Only four lines describe action (2609-10 and 2661-2). The rest of the passage includes Wiglaf's lineage, the history of his weapons, and the exhortation to his companions. The pace of the narration is thus slow. Lacking is our modern insistence on knowing quickly "how the story comes out."

5. What information that you might expect in a modern narrative has the story-teller chosen to omit? How do his omissions affect his purpose?

--- The scop has omitted a number of things we are in the habit of seeing. We do not know what any of the characters looks like, nor is the setting described. We do not know how the warriors reacted to Wiglaf's speech. Students may also notice the absence of any reference to women or to non-warlike activities. The result of the omissions is to center the listeners' attention on Wiglaf's character and the values he represents.

6. Wiglaf's speech to his cowardly companions did not persuade them to help Beowulf. What then is the story-teller's purpose in giving the speech at all?

--- Wiglaf's speech recalls for the audience Beowulf's early years, his organization of a faithful band of warriors, his courage in old age. It thus establishes good reasons for Wiglaf's loyalty. The primary purpose of the speech is to show Wiglaf's qualities of courage and loyalty and his determination not to be a coward or go back on his word.

7. Look up words in this passage that you do not know. Is the vocabulary of the story-teller simple or complex?

--- Mead, the alcoholic beverage of fermented honey, water, malt, yeast, and spices, is probably the only unfamiliar term. The mead hall was the gathering place for the warriors' councils, celebration, and sleeping.

8. Would you call the sentences in this passage plain or elaborate, delicate or vigorous? Explain your answer with examples.

--- The language of this translation, like the original, is plain and vigorous, full of concrete action verbs. The syntax is almost as straightforward as in prose.

9. Try to find at least two devices of sentence structure that the story-teller uses repeatedly in this selection. Examine these devices for their effect on the style. Do they remind you of any other style of writing you are familiar with?

--- The requent use of "and" to begin a sentence reminds one of Biblical style. One device, the use of pairs of verb forms, stands out in the sentence patterns of this passage.

2604: "Watching Beowulf, he could see"
2605: "Remembering/Everything his lord/. . . had given him"

2613: "when he fled from Sweden, sought safety/With Herdred,"
2614: "found death"

2619-20: "And Wexton/Had kept those shining gifts,
2621: held them . . . waiting for his son to use them,
2622: wear them"

In these and other pairs of verbs, the second verb does not move the action forward but restates the idea of the first verb.

10. Explain how the story-teller's style (his word choice, sentence structure) suits the subject of his poem.

-- No difficulty should arise in seeing the suitability of strong, concrete words and straightforward sentence patterns to the strong, simple, clear-cut attitudes and actions of Beowulf and Wiglaf.

Writing

The imitation of the "paired verb" device, though optional, is a good exercise in finding synonyms and in revising a single sentence.

Selection Two - Alvin C. York

Although this selection is primarily devoted to one aspect of Alvin York's life, its reference to the school York worked to build poses a question important to this unit as a whole: Does the single act, the act of strength and courage, inspire more awe and admiration than a whole life of sacrifice? Your students will need to know that The Alvin C. York Agricultural Institute opened in 1929, financed by York's lecture tours, the Board of Education of the state of Tennessee, and the residents of Fentress County. Even when the state had to economize, York bought buses and paid their drivers out of his own pocket to bring the students to school. (See Time Magazine, May 25, 1936.) His intention to "spend the rest of his life working for the education of the young men and women in the mountain districts of Tennessee" was conceived as early as 1919. (See The Literary Digest, August 30, 1919.) York tried to enlist in World War II but was turned down for active service because of his age.

Questions

1. Explain the irony of Sergeant York's decision, "I'm goin'," in the light of the exploit that made him famous.

-- The hero who earns his laurels by an act which his convictions have told him is wrong is certainly in an ironic situation. The struggle to decide between two opposed but morally imperative duties puzzles us all.

2. What values and beliefs were the basis for York's receiving the Medal of Honor and "a wild hero's welcome"? At what times are these values and beliefs most likely to be important?

-- Patriotic feelings, stirred by extraordinary acts on the battlefield, are usually emotionally directed toward "our" side. The man who does a good job for our side is praised for acts which may not, in other circumstances, be so much admired. It may be that only in times of emergency can man reveal his finest qualities; it may be that the times determine what sort of man or woman will be admired.

3. What pattern of events in York's life supports the general statement that it had "all of the authentic folk-hero elements"? Who are some other persons who might be called folk-heroes?

-- The folk-hero rises out of the great mass of common men because his actions catch our imagination. We love to hear of the man who begins in obscurity, overcomes the limitations of his environment, and finds a stage for his abilities. He is the lucky man in the right place at the right time. Often, of course, non-heroic elements in the folk-hero's life are ignored and other events, which either never happened or did not happen to him, are attached to his story. Moses, Johnny Appleseed, Buffalo Bill, even John F. Kennedy, can be considered folk-heroes.

4. Which qualities of character possessed by York, other than the ones that brought him his early fame, will you add to your list as "heroic"? Compare York's statement, "This uniform ain't for sale," and the pattern of his civilian life with the statements and life of Wiglaf. Is one of these men more heroic than the other, or are their differences due to something other than character?

-- York had modesty, concern for others, unselfishness. His refusal to capitalize on his fame is in contrast to Wiglaf's values. The contrast between the warrior in a hero-oriented society and the reluctant civilian who became a hero in spite of himself underlines the great difference in time and culture exemplified by Wiglaf and York. Yet both were patriots who loved their countries, experts with their weapons, men with qualities of courage, endurance, and nobility beyond the ordinary.

5. Re-read paragraph 10. What does "anticlimactic" mean? Do you agree with the writer's statement that York's life after his hero's welcome was anticlimactic? Does Time mean that it was anticlimactic to him or to others?

-- A man who will refuse to make money from his battle-inspired successes because he honors his country's uniform, and who retires to comparative oblivion to work for his own people doesn't seem to be regarding his life as "anticlimactic." This word suggests that the writer and the audience believe a single extraordinary feat outweighs a year-in-year-out effort. The use of "anticlimactic" does open for discussion the whole matter of whether we must limit our whole idea of heroic to single acts that meet the approval of society.

6. What is the relationship of the first paragraph to the rest of the article? In the passage that includes paragraphs 2-11, which one does not relate to paragraph 1 as the others do?

-- The first paragraph is a general statement for which the article as a whole is the evidence. The last paragraph, however, contains obituary information and is not in support of the controlling generalization which begins the story.

7. What facts has the writer of this article chosen to emphasize to support his title, "One Day's Work"? What does his emphasis suggest about his audience?

-- Time emphasizes the one day on which York killed or captured more than one hundred German soldiers. Time's audience likes a brisk, factual resume of unusual happenings; York's conversion, his decision and his battle exploit are colorful, unique, and "quaint."

8. How does the writer use the word "legend" to unify his story?

-- The words "legendary" and "legend" appearing in paragraphs 3 and 11 restate and support the "folk-hero" motif introduced in the first paragraph and serve to emphasize the bigger-than-life quality of York's exploit as it is viewed by Americans.

9. How do Sergeant York's quoted remarks support the writer's purpose? What are some of the obvious differences in purpose, audience, and writing style that you notice between the Beowulf and Time stories?

-- The writer's purpose is to identify Alvin York as a hero of the people. This purpose is achieved by emphasizing the down-to-earth, folksy roots from which he came. York's laconic, crisp statements, printed in their dialect spellings, support the idea of his folk origins. This kind of success story intrigues our modern democratic society with its emphasis on the common man. The writer of Beowulf, on the other hand, speaks to a noble, ruling class of warriors; he inspires and exhorts them to honorable action. Where Beowulf is slow-paced because of the digressions and flashbacks, Time's story is action-packed,

moves chronologically, and has a rapid pace. Beowulf stresses abstract values, but Time is full of human interest details that individualize York. Wiglaf is a model; York is a personality.

10. Examine Time's devices to pack a great deal of information into a single sentence by looking carefully at sentence 1 in paragraph 2 and at the last sentence in paragraph 3.

-- The appositive in parenthesis gives York's height and weight to explain "strapping," and also tells us that York drank, that he lived in the Tennessee mountains, and that he was a good shot. The last sentence in paragraph 3 is a summary of the legendary nature of York's life, but it also tells us that a movie of his life was made, that Gary Cooper starred in it and won an Oscar, and that the movie was factually accurate.

11. Find examples of the verb-series device used in the York article. Is the result of it the same as in the Beowulf selection?

-- Verb series are found throughout the article.

Paragraph 1: "put away his jug, joined the Possum Trot Church choir, turned piously religious."

Paragraph 2: "climbed into the Cumberlands on furlough, pondered the problem for two days, came down to announce"

These verbs are vivid and specific. Unlike the repetition for variation of the verb pairs in Beowulf, these verb series carry the action ahead.

Writing

Students should add to or otherwise revise their first lists as they move through the unit. Sentence practice in the use of verb phrase series will help them to be aware of the advantages of vivid, specific, action verbs.

Selection Three - Lou Gehrig

Gallico's story of Lou Gehrig opens a new dimension of the heroic. The study of the personalities and the actions of the persons in this unit should serve to increase the students' commitment to find out just how incomplete, unqualified, or indistinct their original ideas or hypotheses were.

Questions

1. Describe Gallico's attitude toward Lou Gehrig. To what extent do Gallico's facts suggest the special knowledge of a friend? How much personal bias do you think is present in this article?

--- Gallico's attitude is one of unqualified admiration. Evidence of Gallico's personal relationship to Gehrig appears in the use of Gehrig's wife's first name, and in events and conversations reported more or less verbatim that only a close friend would be likely to know. To accurately determine Gallico's bias, students would have to read other opinions on Gehrig. However, Gallico offers the evidence of easily verifiable records which are certainly consistent with his interpretation of Gehrig's life. Gehrig did overcome clumsiness, he did play when physical disability might have downed a lesser man. He was a great ballplayer by everyone's standards; his farewell to baseball substantiates conclusively that Gallico was not alone in his admiration of Lou Gehrig.

2. The word hero is often applied to prominent sports figures. How useful is success as a measure of who is a hero and who is not? Who are some well-known persons to whom this word can be applied, and for what reasons is it applied?

--- Students should spend some time on this question. Success is usually measured in our competitive society by money, which buys all manner of status symbols; success can be personal when a person strives to achieve a desired goal; and competence in a given activity or profession, the kind that makes an individual an expert whose opinions matter, is success. Service to others, whether in the neighborhood, or on a larger scale, the sacrifice of one's time, talents, and comfort, may be equated with success. The gaining of money, competence or a desired goal can, however, go hand in hand with dishonesty, illegal actions, selfish motives or trivial values. The idea success, therefore, should not stand on any student's list without qualification.

3. Discuss the word "heroic" in paragraph 31, noting what Gallico calls heroic. Evaluate Gallico's statement here in comparison to paragraphs 2-9 and 37-38. Which of Gehrig's personal qualities does Gallico praise the most highly? Is this quality on your list?

--- Students may question whether it is heroic to break down and cry when one is honored. Gallico uses such phrases as "sheer drive and determination," "able to endure," "capacity for quiet, uncomplaining suffering: the ability to take it and never let the world suspect," "thoroughness, his innate kindness, and his understanding," "gave unstintingly," and "He would not give up. He did not give up." These phrases add up to endurance, to the courage which Gallico couples with success in paragraph 1.

4. Compare Gallico's opening paragraph with Time's first paragraph about Alvin York. Do they serve the same purpose? What are Gallico's key words in his first paragraph?

-- The two paragraphs serve the same purpose, to state in a generalization the main ideas the articles intend to develop. Courage and success are the key words.

5. In what order does Gallico present his two important ideas about Gehrig - first one and then the other, or in some other arrangement?

-- The support for each of the key words is balanced throughout the article. Paragraph 4 talks about success, paragraph 5 about courage; paragraph 2 contains both ideas harnessed together. As Gallico describes Gehrig's physical deterioration, the courage is equated with another kind of success. Gehrig's farewell to baseball supports the idea of success as "popularity, love, and companionship." The scenes of anguish and suffering that Gallico weaves into his story are shared by Gehrig and his wife and support the idea of successful marriage.

6. Compare paragraphs 36-38 with paragraph 10 of Time's story What similarities of purpose and emphasis do you find? What new dimensions of character and ability in their subjects do the two writers bring to your attention?

-- Just as York was more than a brave soldier, so was Gehrig more than just a great ballplayer. York's successful efforts to establish a school for mountain children demonstrate another side to his character, just as Gehrig's brief service as a city parole commissioner reveals a further dimension of his character. The emphasis in both stories puts action in the foreground, perhaps because action has an uncomplicated appeal to our imaginations; we more easily admire "great doings" than we admire qualities of character, not because they are better but because they do not demand so much of us.

7. Gallico has an interesting way of varying his sentences. There are three clear examples of his method in the fifth paragraph. How effective is this device throughout the article?

-- Gallico uses effectively the very short, understated sentence, a device with much dramatic impact when it is balanced against longer, more complex sentences. The short sentence is striking, often better than expansion that might only belabor and weaken the obvious. The short sentence, by its variety, keeps the reader alert, and it has the crispness of a sports writer's prose. In paragraphs 5 and 38 the short-sentence device incorporates repetition: "despite" and "give up." The separate repeated statements reinforce the theme of Gehrig's endurance.

8. Is Gallico's style mainly factual, or emotional? Examine sentences that are examples of each emphasis. Does the effect

of Gallico's style support his purpose distinctly enough for you to determine whether that purpose is to inform, to entertain, or to persuade?

--- The presentation of events in Gehrig's life is intended to stir the reader; as a close friend of Gehrig, Gallico feels strongly about his suffering, his endurance, and his sportsmanship. When a man is loved as much as he is admired, one can hardly write about him without emotion. Gallico's purpose is to persuade those who never saw Gehrig play or who have other, newer heroes in the sports world that Gehrig was indeed one of baseball's "greats," as much for his character as his ability to play ball.

(Note: The first volume of Edward R. Murrow recordings, "I Can Hear It Now," contains the broadcast from Yankee Stadium. Students can hear the roar of the crowd and Gehrig's broken, emotional response to his admirers and friends.)

Selection Four - Anne Frank

This may be the selection students and teacher will feel is "loaded." Young people respond to Anne Frank with pathos, love, identification and wonder. As the Introduction says, ". . . her mind and heart were never held captive by herself or anyone . . . ." But is this heroism? Did Anne have any choice? Were the events through which she lived responsible for what she became? Was her spirit a source of inspiration or comfort while she lived? In the discussion of this selection, students should at least be aware that to call Anne Frank "heroic" is to broaden their definitions considerably.

Questions

1. Many of you have read the story of Anne Frank in her own words. How much could we have known about her if she had not written what is now known as The Diary of Anne Frank? What does this suggest to you about our knowledge of the people around us?

--- Under the ordinary circumstances of daily living, none of us knows another person completely. One's thoughts, one's hopes and fears, one's beliefs often remain quite hidden from other people. Under conditions of stress, people may reveal their true qualities; perhaps unless we see a person in action, we may underestimate him.

2. Apparently, Anne was not considered extraordinary when she was alive. What qualities of personality and character did she possess that account for the way people regard her now?

--- Anne Frank had a child-like faith in God, in goodness, in beauty. She had ambition - to be a writer. She wanted to make a mark

and be remembered. She had a feeling of responsibility for others. And she apparently was conscious of being tested or tried, challenged to be the best person she could be.

3. If Anne had lived to walk out of Bergen-Belsen, how might our response to her experiences be different? To what extent does the fact that a person is no longer living affect our opinion of him?

-- One of the major differences between life and literature is that in a story the significant events and climaxes are emphasized. The writer gives his story its significance by his very selection of what to say and what to omit. The individual life has more drama, more completeness, more significance when we can look at it whole. Death rounds out a life and elevates it to importance. The day-to-day routine of living tends to dissipate our reactions; we cannot stay in a state of excitement and admiration indefinitely.

4. Do admirable acts and qualities in a person have any meaning if they are not known to others?

-- We cannot admire what we have no knowledge of. But if there can be lives of "quiet desperation," there can also be lives of courage and endurance. The choices we make depend on our values, and it is in the people we call heroes that we find these values demonstrated. A person partakes of the "heroic" to the extent that he risks, sacrifices, endures even though he may never be recognized.

5. Must the conflict or challenge that a hero faces be physical?

-- In the most obvious cases of heroism, the heroic act is a physical one. Students can probably think of instances where, like Anne Frank, the challenge is to the spirit. Lou Gehrig, going daily to his office even when he had to be carried, was responding to an inner challenge.

6. This selection comes from an introduction to Anne Frank's stories and sketches. How does its purpose as an introduction control the author's choice of what to emphasize about Anne?

-- The selection is full of references to Anne as a writer: "meant to be a writer," "she wrote all the time," "finished the equivalent of two books," several references to her diary, and the many quotations from Anne's writing.

7. Why is it easier to talk about the structure of the articles on York or Gehrig than about this selection or the one taken from Beowulf?

-- An excerpt is usually insufficient for the reader to make any intelligent statements about structure because structure only has meaning in terms of a "whole."

8. Many biographies written in this century "de-bunk" their subjects - show the person's mistakes and weaknesses. To what extent is de-bunking present in the selections you have read thus far? How do you account for your answer?

-- The selections chosen for this unit praise their subjects; there is almost nothing in any of them that could be called criticism. Even York's drinking is made to seem a natural, almost an admirable, part of the man. In each instance, the writer's intention is to focus on the subject's finest hours, not to dissect the personality to see what it is made of.

9. Examine the use of the underlined words here:
"deeper into the most painful realms of solitude"
"a great stream of compassion for all suffering humanity"
"the first tiny human light on an episode in history"
How does the tone of these phrases and others in paragraphs 1 and 3 differ from the tone in paragraph 2? What purpose does the information about Anne's "passion for movie stars" and her "giggling" serve?

-- The underlined words are evocative, making the phrases in which they appear more intense and giving emotional overtones to them. "Tiny" emphasizes Anne's youth and the small stage where she lived her hidden life; "painful" suggests that Anne suffered within herself and could only break down when alone; "stream" suggests a pouring out, even the tears that might be shed for others' misery. The tone of the first and third paragraphs is more emotional than the second, more concerned to have the reader comprehend the remarkable achievement of spirit Anne represents. The second paragraph is factual, a relief, a coming down to the concrete; it reflects not Anne's inner life but her physical, observable life as a growing girl in a family. The writers are anxious that we see the contrast between Anne the typical schoolgirl as she appeared under the ordinary circumstances of living, and Anne as she is revealed in her writing under the strain and fear of her captivity.

10. The word suffering and various synonyms for it appear often in this account. What effect are these words intended to have on the reader? In general, how much does suffering have to do with your idea of heroism?

-- Perhaps tenth-graders are too close to the problems of adolescence to be able to talk objectively about them. The many uses of "suffering" and other synonyms for it give to this selection its pathos, its intensity, its quite powerful sense that Anne responded in all her being to the terrible contradiction between the evils in her outer world and the good she found in her own heart. Suffering is a part of every life, whether heroic or not. It is hard to imagine a hero who needed to make no effort to be heroic. Heroic effort implies risk and forgetfulness of self, and thus it also implies

the possibility of conflict, suffering. Perhaps because the ultimate suffering is death, the person who sacrifices himself even to giving his life is the one we most easily call hero.

Selection Five - optional

The two newspaper stories are included as an optional selection for a writing assignment rather than a discussion. They can, of course, be used in the same manner as the other selections in this unit.

Questions

1. Would Frank Bernhard be worthy of admiration if he had not become known for saving the lives of the two college students?

-- Bernhard apparently doesn't like publicity nor does he talk about himself easily. His friends, however, admire him very much for his idea that every man should work, for his help to young people with problems, for his skill and know-how in mountain-climbing. Bernhard is an example of the unsung hero or individual whose qualities might never be known by the world at large had he not answered the challenge to put his talents to use in this successful rescue. He is revealed as a man who doesn't give up, as a man with a little more determination and tenacity than most.

2. What qualities does Frank Bernhard have in common with one or all of the other people you have read about in this unit?

-- Bernhard has endurance. He is not afraid of going on alone to do what he believes must be done. Considering his talents, he did not risk much in his search for the lost college students; his advice to other climbers shows that he is a man who believes in being prepared. To the parents of the two rescued climbers, Bernhard's feat was heroic; at least, they called him "the hero of the operation."

3. Explain the differing purposes of the two newspaper stories.

-- The first story is dramatic, written from the first-hand report of the father of the rescued girl. It contains information just about the rescue, and the rescuer's act is emphasized, not only because it is exciting and immediate but because there was no time to do any investigation of his background. The second story is a follow-up to take advantage of reader interest and curiosity. The excitement is over; the climbers are safe and sound. Bernhard was interviewed but failed to give the reporter enough "human interest," so Bernhard's friends were questioned and revealed Bernhard's modesty and firm character. The second story also

serves the purpose of letting readers who missed the day-to-day account of the rescue-attempt know the main outlines of what happened.

4. Evaluate Bernhard's statement, "I knew their tracks were only three days old, so I simply followed them like a little beagle through the brush," in comparison to what Bernhard's acquaintances had to say about him.

-- Bernhard's statement and the advice he gives point to his modesty and reluctance to talk about himself. He almost belittles his experience, treating it as a simple problem in tracking, overlooking all the training, practice, and skill that permitted him and not some other man to find the lost climbers. His friends, on the other hand, fill in the picture for the readers. They do not rave or praise him effusively, probably because Bernhard's friends would be more like him - quiet, useful citizens who wish to be left alone.

5. Using the second story on Bernhard, explain what differences in audience and purpose determine its structure, compared to the other articles you have read in this unit.

-- The follow-up story on Frank Bernhard is a fragmented one, covering in no order except the order of reader interest several unrelated topics. The story divides into three parts, Bernhard's advice, his friends' statements, and the future plans of the two people he rescued. Newspaper stories that are news and not the less time-conscious feature story have a fleeting life. They are written in a hurry, printed in a hurry, read in a hurry and forgotten. Their readers want facts without ornament or interpretation. This story would probably have been structurally better without the tag end information about the rescued boy and girl; the central figure, Bernhard, would have stood out more clearly. The other articles intentionally concentrate on a single personality and demonstrate the writer's careful planning: the hero is in the foreground, the writer has a controlling idea to support and stays with it, the story is enriched with details that show the writer's research and thought about his subject.

Final Writing Assignments

The student version contains a fairly complete set of instructions to the student for the two papers that complete this unit. The definition paper can be quite short; the paper on a hero of the student's choice ought to be of sufficient length to support a generalization adequately. If you wish these papers to fulfill their task, you probably should hold the students fairly rigidly to the requirements: in the first paper, emphasis on important qualities, qualification, revision; in the second, a clearly stated generalization, controlled evidence (using qualities of the hero already established), qualification, good balance of information, and accuracy.

Looking Ahead

The material in this unit is capable of at least two continuing uses. Students should be encouraged to use what they have learned about generalization and support whenever they have ideas to defend in class discussion or in future writing assignments. Secondly, the literature for the tenth grade offers many opportunities to utilize established definitions of the hero: Brutus, a possible tragic hero; Odysseus, an epic hero; Auden's "rider," a kind of folk hero; and even Updike's "Flick," the non-hero or disappointed hero.

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SOME ACHIEVE GREATNESS
(Revised Version)
Rhetoric Curriculum IV

Student Version

TE000 197

The project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

SOME ACHIEVE GREATNESS

Before you read

I. In your writing classes for the last three years you have begun to be a rhetorician. You may not think of yourself that way; in fact, the thought may startle you because the word sounds very dignified and imposing, but it's true, nonetheless. Rhetorician means a person who understands the principles of writing and speaking effectively, and you are now familiar with some of the most important principles. This unit is intended to summarize the knowledge you already have, to freshen it for you, so to speak, like getting your fall and winter clothes out of summer storage and seeing what still fits and what new garments of thinking you need now that you are older and taller and ready for new activities.

The theme is familiar - one that is always old, always new. Who are the people we admire and what are the reasons that we admire them?

II. What is a Hero?

The word "hero" has a long and interesting history. It has not always meant exactly the same thing at one time and place as at another. This shouldn't surprise you now that you have studied language in general and understand the way it changes. At this moment you have your own meaning for the idea of a hero. Where did your idea come from?

As preparation for this unit, on the first page of your rhetoric notes you are now to make two lists. One list is to contain the names of persons living or dead who you believe are heroes. The other is to enumerate those qualities or talents which a heroic person possesses or the kinds of acts a heroic person performs. You may choose for yourself which list to make first. Do it now.

III. Review Questions.

The process of making your lists should have shown you some of the problems in thinking that this unit will review with you. Last year you studied a reasoning pattern (thinking process) called generalization. Let's see what you remember.

1. Is either of your lists a generalization?
2. What do you call the individual names on your lists of heroes?
3. What connection should there logically be between your two lists?

IV. See the difficulties! Before you could put any person's name on the list, he had to match in some way a general idea already in your mind. But could you have the idea of "hero" before you had any heroes? Here in capsule form are the puzzling problems of the thinking process called generalization. By the time you are ready to write your own story of a hero, your two lists, which you should be ready to revise from day to day, will have expanded, or shrunk, or some of each. As you read the selections you have the option to work toward a broad, open-door kind of lists, or narrow, exclusive lists of both heroes and their characteristics. Keep this option in mind; on it will depend your own personal generalization about heroic persons. We will come back to this problem

as you read about a dragon-killer, a hillbilly, a baseball player, a Dutch teen-ager, and a millionaire bricklayer and try to answer the question, "What is a hero?"

Selection One

As the life of the Anglo-Saxon epic hero Beowulf draws to a close, his people suffer the attacks of a dragon whose hoard of treasure they had disturbed. Beowulf, guardian and protector of his people, goes with a band of picked warriors to kill the dragon. But as Beowulf moves in to the attack, the men hang back in fear, all except Wiglaf.

(Read selection here.)

Questions

1. How does the way of life described in this passage differ from our own? What talents are important?

2. What personal qualities in this culture are most admired? Do all the men have these qualities?

3. Allowing for differences in culture, which of Wiglaf's traits would you admire in a friend today?

4. Lines 2609-10 say, "he raised his yellow/Shield and drew his sword . . ." What other purposes than describing the action does the story-teller have? How does his method of story-telling affect the pace or speed of the story?

5. What information that you might expect in a modern narrative has the story-teller chosen to omit? How do his omissions affect his purpose?

6. Wiglaf's speech to his cowardly companions did not persuade them to help Beowulf. What then is the story-teller's purpose in giving the speech at all?

7. Look up words in this passage that you do not know. Is the vocabulary of the story-teller simple or complex?

8. Would you call the sentences in this passage plain or elaborate, delicate or vigorous? Explain your answer with examples.

9. Try to find at least two devices of sentence structure that the story-teller uses repeatedly in this selection. Examine these devices for their effect on the style. Do they remind you of any other style of writing you are familiar with?

10. Explain how the story-teller's style (his word choice, sentence structure) suits the subject of his poem.

Writing Assignment

Using facts out of your own experience, write several sentences in which you use the device of paired verbs like the ones in Beowulf.

Selection Two

More stories have been written about Sergeant Alvin C. York than almost any military man in the recent history of our country. Here is Time Magazine's obituary story at the time of York's death in 1964.

(Read selection here.)

Questions

1. Explain the irony of Sergeant York's decision, "I'm goin'," in the light of the exploit that made him famous.

2. What values and beliefs were the basis for York's receiving the Medal of Honor and "a wild hero's welcome"? At what times are these values and beliefs most likely to be important?

3. What pattern of events in York's life supports the general statement that it had "all of the authentic folk-hero elements"? Who are some other persons who might be called folk-heroes?

4. Which qualities of character possessed by York, other than the ones that brought him his early fame, will you add to your list as "heroic"? Compare York's statement, "This uniform ain't for sale," and the pattern of his civilian life with the statements and life of Wiglaf. If one of these men more heroic than the other, or are their differences due to something other than character?

5. Re-read paragraph 10. What does "anticlimactic" mean? Do you agree with the writer's statement that York's life after his hero's welcome was anticlimactic? Does Time mean that it was anti-climactic to him or to others?

6. What is the relationship of the first paragraph to the rest of the article? In the passage that includes paragraphs 2-11, which one does not relate to paragraph 1 as the others do?

7. What facts has the writer of this article chosen to emphasize to support his title, "One Day's Work"? What does his emphasis suggest about his audience?

8. How does the writer use the word "legend" to unify his story?

9. How do Sergeant York's quoted remarks support the writer's purpose? What are some of the obvious differences in purpose, audience, and writing style that you notice between the Beowulf and Time stories?

10. Examine Time's devices to pack a great deal of information into a single sentence by looking carefully at sentence 1 in paragraph 2 and at the last sentence in paragraph 3.

11. Find examples of the verb-series device used in the York article. Is the result of it the same as in the Beowulf selection?

Writing Assignment

Revise your list of heroic characteristics and acts from the new ideas this selection may have given you. Write several sentences in which you use the device of a verb series like ones in "One Day's Work".

Selection Three

No one can be ignorant of the great American sport, baseball. The World Series has the greatest listening and viewing audience of any single sports event in the world. In the article that follows, Paul Gallico presents one of his heroes, the great man of baseball, Lou Gehrig. Gallico, a former sports editor and reporter, was a personal friend of Lou Gehrig. As you read, watch for statements that support Gallico's choice of the title "An American Hero".

(Read selection here.)

Questions

1. Describe Gallico's attitude toward Lou Gehrig. To what extent do Gallico's facts suggest the special knowledge of a friend? How much personal bias do you think is present in this article?

2. The word hero is often applied to prominent sports figures. How useful is success as a measure of who is a hero and who is not? Who are some well-known persons to whom this word can be applied, and for what reasons is it applied?

3. Discuss the word "heroic" in paragraph 31, noting what Gallico calls heroic. Evaluate Gallico's statement here in comparison to paragraphs 2-9 and 37-38. Which of Gehrig's personal qualities does Gallico praise the most highly? Is this quality on your list?

4. Compare Gallico's opening paragraph with Time's first paragraph about Alvin York. Do they serve the same purpose? What are Gallico's key words in his first paragraph?

5. In what order does Gallico present his two important ideas about Gehrig - first one and then the other, or in some other arrangement?

6. Compare paragraphs 36-38 with paragraph 10 of Time's story. What similarities of purpose and emphasis do you find? What new dimensions of character and ability in their subjects do the two writers bring to your attention?

7. Gallico has an interesting way of varying his sentences. There are three clear examples of his method in the fifth paragraph. How effective is this device throughout the article?

8. Is Gallico's style mainly factual, or emotional? Examine sentences that are examples of each emphasis. Does the effect of Gallico's style support his purpose distinctly enough for you to determine whether that purpose is to inform, to entertain, or to persuade?

Selection Four

Wiglaf the Great, York of Tennessee, Lou Gehrig - men of action and accomplishment in the world of men. What effect have their stories had on your thinking about heroes? First, of course, you are aware that because you can admire people for many reasons, you can no longer be satisfied with a quick, smooth definition that you don't have to think about. Perhaps the following selection will surprise you. Will you be able to make room for Anne Frank?

(Read selection here.)

Questions

1. Many of you have read the story of Anne Frank in her own words. How much could we have known about her if she had not written what is now known as The Diary of Anne Frank? What does this suggest to you about our knowledge of the people around us?

2. Apparently, Anne was not considered extraordinary when she was alive. What qualities of personality and character did she possess that account for the way people regard her now?

3. If Anne had lived to walk out of Bergen-Belsen, how might our response to her experiences be different? To what extent does the fact that a person is no longer living affect our opinion of him?

4. Do admirable acts and qualities in a person have any meaning if they are not known to others?

5. Must the conflict or challenge that a hero faces be physical?

6. This selection comes from an introduction to Anne Frank's stories and sketches. How does its purpose as an introduction control the author's choice of what to emphasize about Anne?

7. Why is it easier to talk about the structure of the articles on York or Gehrig than about this selection or the one taken from Beowulf?

8. Many biographies written in this century "de-bunk" their subjects - show the person's mistakes and weaknesses. To what extent is de-bunking present in the selections you have read thus far? How do you account for your answer?

9. Examine the use of the underlined words here:
   "deeper into the most painful realms of solitude"
   "a great stream of compassion for all suffering humanity"
   "the first tiny human light on an episode in history"
   How does the tone of these phrases and others in paragraphs 1 and 3 differ from the tone in paragraph 2? What purpose does the information about Anne's "passion for movie stars" and her "giggling" serve?

10. The word suffering and various synonyms for it appear often in this account. What effect are these words intended to have on the reader? In general, how much does suffering have to do with your idea of heroism?

Selection Five - optional

Writing Assignment

Your teacher may ask you to read the following two newspaper stories about Frank Bernhard, an independently wealthy bricklayer. After you have read them, write a short essay in which you do one of the following:

1. Would Frank Bernhard be worthy of admiration if he had not become known for saving the lives of the two college students?

2. What qualities does Frank Bernhard have in common with one or all of the other people you have read about in this unit?

3. Explain the differing purposes of the two newspaper stories.

4. Evaluate Bernhard's statement, "I knew their tracks were only three days old, so I simply followed them like a little beagle through the brush," in comparison to what Bernhard's acquaintances had to say about him.

5. Using the second story on Bernhard, explain what differences in audience and purpose determine its structure, compared to the other articles you have read in this unit.

Putting This Unit to Work in Your Own Writing

Substance is ideas, thoughts, statements, presented to your reader for a purpose. This unit has asked you to do some serious thinking about two parts of substance: hero as a fairly complex idea, and generalization, a thinking process for the clear presenting of an idea. Now it is time for you to join the ranks of writers who choose to write about people they admire and want the world to admire too.

Writing Assignment - Definition

After a final arranging of your two lists, you may find it helpful to put a star (*) after those items on the list of characteristics which you think are most important for a definition of hero. For this paper, you will bring these characteristics together in an extended prose definition of what you, personally, mean by the idea hero. Follow the general guidelines below.

1. Be sure the emphasis you put on the most important ideas is clear to your audience.

2. Be sure to qualify your generalizations about heroic characteristics so that first, you are not claiming to know more than you really know, and second, your audience will understand the difference between what you believe a hero must be and what he may be.

3. Revise your paper before you hand it in. Do your ideas move smoothly from sentence to sentence? Is the paper your very best effort?

Writing Assignment - Generalization and Support

"I consider ---------- a hero," will be the working title for your second paper. You may choose a more special, significant, or interesting title later. Whom will you choose? Here is a list of categories from which you may choose a subject for your paper.

1. Military men

2. Political personalities

3. Sports figures

4. Explorers, missionaries, scientists, inventors

5. Folk heroes - real persons about whom stories are told or songs are sung.

6. Internationally known persons in such fields as peace, international relations, the arts, diplomacy, etc.

7. Unsung heroes - from your own knowledge and experience, persons whose acts and characters are not known to the public

8. Radio and television characters - a specialized topic because these persons are fictional, not real

A possible variation for this paper, depending on your earlier definition of hero, might be the choice of a person who is not heroic by your standards but is by someone else's. Your purpose then would be to show why this person is not a hero.

The most important requirement for this paper is that you use the definition you have just written in your first paper to control the evidence you present now to support your generalization that the person who is your subject is or is not a hero. As in the first paper, you must be careful to qualify your generalization if your evidence will not support in all respects an "all-or-nothing" generalization. Your definition paper should be turned in with your final paper. Can you see why?

Your teacher, in evaluating your argument for considering your chosen personality heroic or non-heroic, will compare your definition with your treatment of the evidence you present. Why? Because valid generalizations are statements for which there is evidence, and no writer can be persuasive if he doesn't believe the evidence he presents. Each writer you have studied in this unit presented evidence to support his belief that his subject was heroic; each writer had a good idea of what he meant by hero. You do not want ot be guilty of waiting until your paper is finished to find out what you believe.

One last suggestion: If there is a great deal of information on your subject, you will have to select carefully, choosing what is useful to your purpose and omitting what is not. Of course you must not ignore any uncomfortable fact your audience might use to challenge you. Whenever more than one source of information is available on your subject, compare your sources in order to give as accurate an account as possible.

Looking Ahead

This review unit on generalization and support has tried to give you a tool for all your thinking, whether you are studying Huckleberry Finn, the Middle Ages, or laser beams. Later this year you will study another useful thinking pattern, deduction. Many of our thinking problems are concerned with how we feel, when our emotions are the important thing; but when the problem requires reason instead of emotion, the two thought patterns of induction (generalization and support) and deduction will always be a help to you.

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RHETORIC IV TEST

COMPREHENSIVE RHETORIC TEST

Instructions to students:

Answers to the questions are to be recorded on the separate answer sheets provided. PLEASE BE SURE TO USE ONLY SIDE A OF THE ANSWER SHEET, THE SIDE THAT HAS ROOM FOR 5 CHOICES.

Use a soft lead pencil (#2 or softer) and completely fill the space between the lines for the response you choose as the correct answer. Your score on this test will be the number of correct answers you mark. There is only one best answer for each item.

Sample test item: Who is the chief executive of the United States Government?
(1) The President
(2) The Secretary of State
(3) The Secretary of Defense
(4) The Chief Justice of the Supreme Court

Since the correct answer is 1, the answer sheet is marked like this:

Sample test item:

1	2	3	4	5
▮	| |	| |	| |	| |

The Project reported herein was supported through the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

TE 000 197

Rhetoric IV Test

Comprehensive Rhetoric Test

1. How do you determine the meaning of "sound" in the following sentence?
He heard the waves of the sound battering the shore.
(1) from a good dictionary
(2) from "heard"
(3) from "waves"
(4) from words other than "heard" and "waves "

2. What problem of meaning is involved in the word "Pullman" in the following sentence?
My uncle went by Pullman because the trip to San Francisco takes three days.
(1) The reader's experience may not include this word.
(2) It is more difficult to determine the meaning of an abstract word than that of a concrete one.
(3) The word "Pullman" has a variety of meanings.
(4) There is no grammatical explanation for the word "Pullman" in this sentence.

3. What do we mean by the context of a word?
(1) its usage as given in a good dictionary
(2) its sound and shape only; the inner clues of the word
(3) its grammatical function in the sentence
(4) the clues that surround it; its environment
(5) 1 and 4

4. Which statement is <u>not</u> true of words?
(1) Words mean what their users want them to mean.
(2) Words do not mean anything until they are used.
(3) Words have a single meaning that we connect with them.
(4) Words by themselves mean relatively little.

5. In what way is a dictionary helpful to a reader who meets an unfamiliar word?
(1) The dictionary gives the best meaning for the word.
(2) The dictionary definition is brief and to the point.
(3) A dictionary entry tells how the word has been used.
(4) The dictionary gives the etymology of the word.

6. What is the problem in meaning of an abstract word?
(1) It refers to emotions that the reader may not have experienced.
(2) It does not refer to a physical object that we can identify.
(3) It may not mean to the reader what it meant when the writer used it.
(4) Its sound and spelling do not usually give any helpful clues to its meaning.

7. What would be the best way to create a context for the word "serendipity"?*
   (1) Before or after using it, tell who or what the word describes.
   (2) Allow the reader's experience with the word to determine the meaning.
   (3) Before or after using it, enlarge on its meaning with clues.
   (4) Use synonymns as appositives in a series.
   *"Serendipity" means the aptitude for making fortunate discoveries accidentally

8. Which pairs of words are abstract words?
   (1) simile - comparison
   (2) obstacle - wall
   (3) wren - bird
   (4) hate - dislike
   (5) all of the above

9. A student walking across the university campus has to detour into wet grass to avoid being sprayed by a sprinkler. Which of the student's remarks below is a hasty generalization?
   (1) They might as well not have sidewalks if no one can walk on them.
   (2) They certainly put these sprinklers in inconvenient places.
   (3) They set these sprinklers deliberately to annoy the students.
   (4) The people responsible for this situation ought to be warned that they are causing much loss of time.

10. What is the thinking process we call generalization?
   (1) an effort to conceive a new theory
   (2) a natural activity of the mind
   (3) an activity that results in questionable conclusions
   (4) deduction from a knowledge of facts

11. Under what circumstances is a writer's work described as "objective"?
   (1) when his understanding of all sides of the question makes a generalization difficult
   (2) when he considers all sides of the question without favoritism
   (3) when his purpose is to contradict or disprove an idea
   (4) when the evidence he presents to support his generalization cannot be disproved

12. What kind of evidence would be best to use to support the following generalization?
   The book rental fee at Salamander High School is too high and should be reduced.
   (1) one's personal observation and experience
   (2) comparative statistics from other schools
   (3) the opinions of the students in the school
   (4) the opinions of the parents, who pay the taxes for the school
   (5) other evidence than that listed above

13. What kind of evidence would be best to use to support the following generalization?

Taking a rhetoric test like this one will not teach the students in the class to write well.

(1) statistics showing how well students write who have not had this course
(2) the low grades on this test
(3) the statements of teachers who have taught writing
(4) a class vote on the truth or falsity of the generalization
(5) the papers the students have written before and after taking the tests.

14. Why are writers concerned with qualifying their statements when they write or speak?

(1) because everyone's experience is limited
(2) because people are more likely to accept a careful qualification
(3) because very few generalizations are absolutely true
(4) because getting all the evidence is almost impossible
(5) all of the above

15. When is a single instance of support sufficient to establish the point?

(1) when it comes from your direct observation
(2) when it is one of a number of like instances familiar to your audience or yourself
(3) when the instance was observed by others as well as yourself
(4) when it is not an important part of your evidence
(5) when it is actually the only instance

16. Which groups of words or phrases are suitable to include in statements that require qualification?

(1) furthermore - therefore - however
(2) never - sometimes - under certain conditions
(3) in some cities - seldom - frequently
(4) many - few - all - none

17. Which one of the statements below would <u>never</u> require qualification?

(1) If he is not a sophomore, then he must be a junior.
(2) If he is sick, he won't come to school.
(3) If he is not a girl, he must be a boy.
(4) If I forget my lunch money, then I won't eat.
(5) If you read the assignments, you will pass the course.

18. A transition device is used to carry the reader comfortably from one idea to another. Which group of words below <u>does not</u> function as a transition device?

(1) Almonds, on the other hand, may be used whole to decorate the tops.
(2) In a moment I will show you why this is true.
(3) It was however, not the way it originally seemed to be.
(4) There are two kinds of bore: the one who bores others, and the one who bores himself.

19. From what point of view is the following paragraph written?
"The legionaires stood rigidly to attention under their sixty-four pounds of brass, their impedimenta, their loot, and the dreadful heat. The Colonel watched a drop of sweat forming on the tip of his nose till his eyes crossed. The Emperor spoke to each man in the front rank."*
(1) the Emperor's point of view
(2) the author's point of view
(3) the legionaires' point of view
(4) the Colonel's point of view

*William Golding, "Envoy Extraordinary," in Sometimes, Never

Items 20-23 are based on the following paragraph:
"Somehow the people who made tennis shoes knew what boys needed and wanted. They put marshmallows and coiled springs in the soles and they wove the rest out of grasses bleached and fired in the wilderness. Somewhere deep in the soft loam of the shoes the thin hard sinews of the buck deer were hidden. The people that made the shoes must have watched a lot of winds blow the trees and a lot of rivers going down to the lakes. Whatever it was, it was in the shoes, and it was summer."**

**Ray Bradbury, Dandelion Wine

20. Whose point of view is expressed in the paragraph?
(1) that of the manufacturers of the tennis shoes
(2) that of the author who wrote the paragraph
(3) that of a boy who wants tennis shoes
(4) that of the tennis shoes

21. Why is the word "marshmallows" used in the paragraph?
(1) It shows that the shoes are too weak to stand up to hard use.
(2) It is used for contrast to "coiled springs" to point up the dual nature of the shoe.
(3) It helps the literal quality of the paragraph.
(4) It reveals the ironic attitude of the paragraph.

22. What is "it" in the last sentence?
(1) a feeling that is not expressed
(2) summer
(3) a feeling that is in the author's mind
(4) what boys need and want

23. Why does the paragraph include "winds that blow the trees" and "rivers going down to the lakes"?
(1) to suggest a boy's love of the outdoors
(2) to express the author's understanding of summer
(3) to show that the shoe manufacturers are outdoor men
(4) to emphasize the outdoor setting of the paragraph.

Items 24-25 are based on the following paragraph:

"The band began to countermarch between the main detachment and the tormentum, ten paces forward, ten paces back. They were splendid. The men were splendid. The seamen were splendid aboard their utterly splendid ships. The women felt the men were splendid and that if they themselves were in danger from General Psothumus it was worth it. Chests swelled, bosoms heaved, and calves quivered. Mamillius put his helmet on."*

*William Golding, op. cit.

24. Why does the author repeat the word "splendid"?
    (1) for definition and clarity
    (2) to give the impression of a limited vocabulary
    (3) for the humorous effect it gives the paragraph
    (4) because he describes in separate sentences how the people felt.

25. What is the purpose of "calves quivered" in the next to last sentence?
    (1) as an anti-climax
    (2) for purposes of contrast
    (3) to expand the idea fully
    (4) to make the description more colorful

26. Which statement about the "principle of predictability" is false?
    (1) We reason that something that has happened will happen in the future when the circumstances are the same.
    (2) If we use the principle of predictability, we are also using the concept of probability.
    (3) The principle of predictability helps us to know more about the future
    (4) Predictions must not be based on prejudices and pre-conceptions.

27. Eratosthenes (276-195 B.C.) made some measurements involving the position of the sun at two times, when it was directly over two different cities. He arrived at the equivalent of 24,650 miles as the circumference (the distance around) of the earth. (The true value is 24,875 miles.)
    Which statement below represents his necessary first assumption?
    (1) He had to think that the earth was round.
    (2) He had to know that the earth was round.
    (3) He could think that the earth was like a plate or disc.
    (4) He had to assume people needed to know the circumference of the earth.

For the next seven questions, items 28-34, assume that you have been asked to write on the subject of picnics. The questions concern decisions you must make before you start to write.

28. Which statement about your audience is true?
    (1) Your purpose determines who your audience will be.
    (2) Your audience determines what your purpose will be.
    (3) Your point of view must be that of your audience.
    (4) You must know what your audience is expecting.

29. Logically, when you know something about your audience, what is your next step?
(1) You have to decide on a point of view.
(2) You must use the same assumptions as your readers.
(3) You must have a clear purpose in your mind.
(4) You must find supportable generalizations.

30. What is a logical next step in planning your essay?
(1) You decide on the arrangement or form of your essay.
(2) You collect the most convincing evidence you can find.
(3) You choose a vocabulary suited to the level of your audience.
(4) You decide on the contents of your introductory paragraph.

31. In selecting the substance of your essay on picnics, what should you avoid?
(1) the evaluation of picnics as a form of recreation
(2) the description of personal picnic experiences
(3) the use of all the information you have on picnics
(4) definitions of many different kinds of picnics

32. As a writer, you ought always to be concerned about unifying your writing. Which device below is generally most effective for purposes of unification?
(1) Make sure the connotation of your words is clear.
(2) Connect your ideas through transitions.
(3) Repeat your generalizations.
(4) Give the other side of the argument.

33. It is important to remember that good writing creates an expectation in the reader's mind and then satisfies that expectation. What is the best method for creating expectation?
(1) stating generally your intentions at the beginning
(2) suggesting large areas of meaning with one word
(3) planting clues to stimulate the reader's interest
(4) organizing your essay so that you go from the abstract to the concrete

34. How can you confuse or destroy a reader's logical expectations?
(1) by using the same word in a variety of contexts
(2) by combining several levels of language in one essay
(3) by expanding on an unimportant point
(4) by referring back to something you have already said
(5) all of the above

35. Which quality does one find in both good imaginative writing and good factual writing?
(1) the responsible presentation of accepted facts
(2) logical and believable support for a premise or generalization
(3) a completely developed argument with proof
(4) a clearly stated generalization that the reader accepts as true

36. Which quality of writing helps a reader to accept the information he is given?
(1) clever use of unusual or unfamiliar words in contexts that explain them
(2) detailed descriptions of things the reader is familiar with
(3) evidence that the writer has used dependable sources of information
(4) quotations from authorities to back up each statement the writer makes

37. When we speak of the "structure" of a piece of writing, what do we mean?
(1) a logical organization of the ideas
(2) the ideas themselves
(3) transitional devices such as repetition and restatement
(4) the details a writer puts into his work

38. What do we mean by "plausibility" in writing?
(1) The events described are ones that could happen.
(2) The support for an idea holds together logically.
(3) The ideas presented are factual ones.
(4) The ideas presented are imaginative ones.

39. What is meant by a "bridge" sentence or paragraph?
(1) a sentence or paragraph inserted between two subjects
(2) a sentence or paragraph that carries the reader from one idea to another
(3) a sentence or paragraph that summarizes what has previously been stated
(4) a sentence or paragraph that expands on an idea so that the reader has a clearer picture of it

40. What is meant by an "if" hypothesis?
(1) a premise which if accepted can logically make other things reasonable
(2) a believable idea that is followed by proof
(3) an unproved idea for which support is given
(4) a generalization which is supported by "facts" we cannot really accept

41. Why does a writer often present his most important ideas toward the end of his work?
(1) He usually has only one important point and he must prepare the reader for it.
(2) He knows that what comes last is what the reader remembers.
(3) He can thus develop his thought and build to a climax.
(4) If he put his important ideas at the beginning, there would be no way he could logically support them.

42. If you were asked to write an informal paper entitled "What Makes a Good Teacher," how would you begin?
(1) Find a reason for writing the paper.
(2) Examine your own experience of teachers.
(3) Do some research in the library on teaching.
(4) Find a quotation about teachers for your introduction.

43. To what extent does your potential reader affect your purpose when you write?
(1) His level of understanding will affect your purpose.
(2) His assumptions will affect your purpose.
(3) He is not very important and does not affect your purpose.
(4) The amount of sympathy he has for your ideas will affect your purpose.
(5) All but 3.

The next five questions concern matters of emphasis in the following jumbled paragraph. Read the paragraph carefully before answering, and refer back to it when necessary.

1. Heaven and earth were on fire. 2. Before him stretched an ocean without limit. 3. It might have been a sea of looking-glass, or lakes melted together in a mirror. 4. The dark sand of the desert spread farther than sight could reach in every direction, and glittered like steel struck with a bright light. 5. A fiery vapor carried up in streaks made a perpetual whirlwind over the quivering land. 6. But when, after counting the palm trees, he cast his eye around him, the most horrible despair was infused into his soul. 7. The sky was lit with an oriental splendor of insupportable purity, leaving naught for the imagination to desire.

(A Washington Square Press Book, 1963; Balzac, Honoré De, "A Passion in the Desert," A Pocket Book of Short Stories, M. Edmund Spence ed.)

44. Although the sentences in this paragraph have been jumbled, what is the author emphasizing in it?
(1) the loneliness of the desert
(2) the size of the desert
(3) the glare of the desert
(4) the threat of the desert

45. The writer uses a metaphor for the desert. What is the metaphor?
(1) The desert is a looking-glass.
(2) The desert is a body of water.
(3) The desert is despair.
(4) The desert is a whirlwind.

46. Referring to your answer to #45, through what means does the author chiefly achieve his emphasis?
(1) arrangement of ideas from general to particular
(2) the use of adjectives and nouns
(3) arrangement of ideas for contrast
(4) the use of words that express movement

47. This paragraph tells the reader what someone sees. We must assume that the original arrangement of the sentences had some kind of logical order. Which ordering of the sentences is logical?

(1) 1, 3, 2
(2) 5, 1, 7
(3) 4, 2, 3
(4) 6, 2, 4

48. Using the answers for the previous question, which statement about the author's arrangement of ideas for his desired emphasis is true?

(1) 2 carries the reader's eye from 'high' (sky) to 'low' (earth).
(2) 3 emphasizes one single idea through repetition.
(3) 1 emphasizes the author's idea through contrasted images.
(4) 4 carries the reader's eye from 'near' to 'far'.

49. Which sentence sums up the total picture the author presents?

(1) 7 - The sky was lit with an oriental splendor of insupportable purity, leaving naught for the imagination to desire.
(2) 4 - The dark sand of the desert spread farther than sight could reach in every direction, and glittered like steel struck with a bright light.
(3) 1 - Heaven and earth were on fire.
(4) 3 - It might have been a sea of looking-glass, or lakes melted together in a mirror.

50. An author's use of verbs is a great help in achieving emphasis. Which statement is true of the verbs in this paragraph?

(1) The 'be' verb is used more often than passive verbs.
(2) Active verbs are used almost twice as often as other kinds of verbs.
(3) The 'be' verb is used in at least half the sentences.
(4) Passive verbs are used about as many times as active verbs.